1: Burrows-40 (1947-48) Woleaians
116, 286, 241 Ifalik

"The first step in weaving is to set up the warp. This is done on a set of seven pegs stuck in holes on a board about 3 feet long. The pegs project from the board about 8 inches. The order in which fibers of different colors are wound on the pegs determines the succession of longitudinal stripes in the cloth, and the number of turns taken of each color determines the width of each stripe. On every other turn a short separate piece of fiber is passed about the warp and then tied in a small loop or leash around one of the pegs. This procedure is shown in Fig. 4.

The warp thus prepared is then transferred to the loom. The construction of this is shown in Fig. 3.

The weaver sits facing the frame, with her feet braced against it. She fastens the belt about her back, and by leaning back on it keeps the warp taut. The weft is wound on a shuttle shaped like the netting-needles used in making seines. Successive weft fibers are pressed together with a sword. Fringes are left at each end of the piece of cloth. The weaving is entirely in simple check, and the only color patterns woven in are longitudinal stripes. Transverse borders are often embroidered with a needle near each end. The patterns on these include checks, triangles, diamonds, zigzag, lines, herringbone stripes, and a variety of other rectilinear figures."

1: Burrows--40 (1947-48) Woleaians
116, 286, 241 Ifalik

"Though the fruit of bananas is not esteemed, the fiber of the trunk is in great demand for weaving native cloth. Women remove the green outer layer, then peel off in thin strips the fiber of which most of the trunk is composed. They hang it in the sun for two or three days, soak it in salt water for four or five days, then hang it out again for a period that varies from five to ten days, depending on the sunshine. Then they split it to the width desired. Most of the cloths ran between 20 and 30 wefts to the inch. The fibers are not spun, but woven flat.

The bast of hau (gilivō; Hibiscus tiliaceus) is also used for weaving, but is considered inferior to banana fiber. Of the many uses to which this species of Hibiscus is put elsewhere in the Pacific, the only ones customary on Ifalik are for weaving and formerly, we were told, for fishing-lines. The plant is not abundant and does not grow to great size, perhaps because the women cut most of the shoots young. To prepare the bast for weaving, they scrape off the outer bark and soak the sticks in salt water, weighted down with coral, for four days. Then they strip off the bast, hang it in the sun to bleach and dry, and split it into wefts, most of them a little coarser than those of banana fiber. They are said to be good for women's skirts, but too stiff for men's loin cloths."

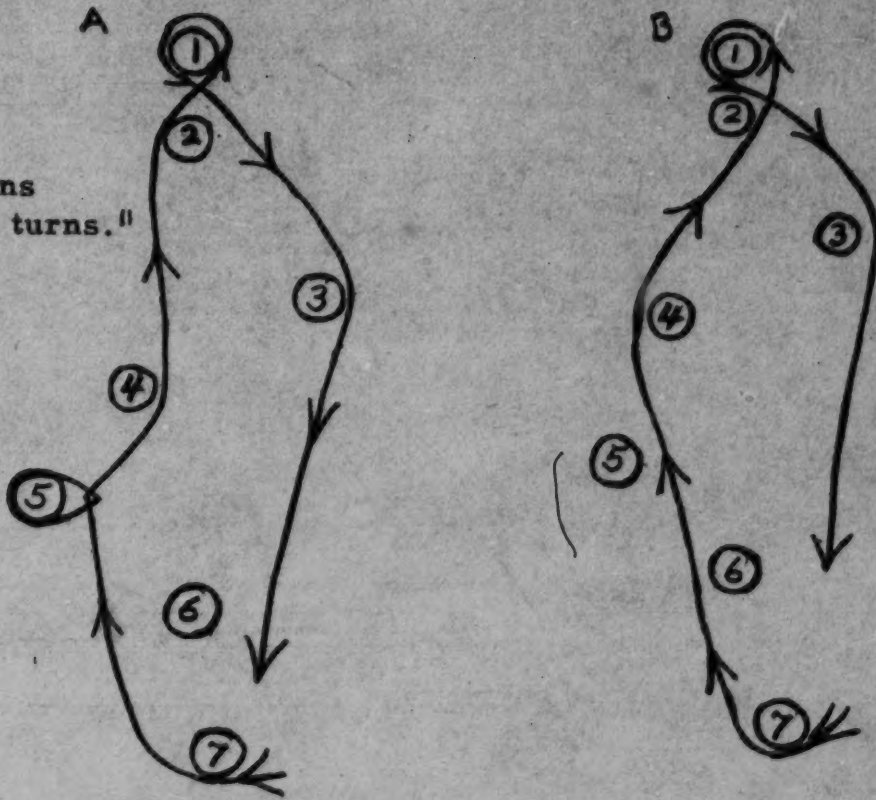
1: Burrows--40-A
116, 286

(1947-48)

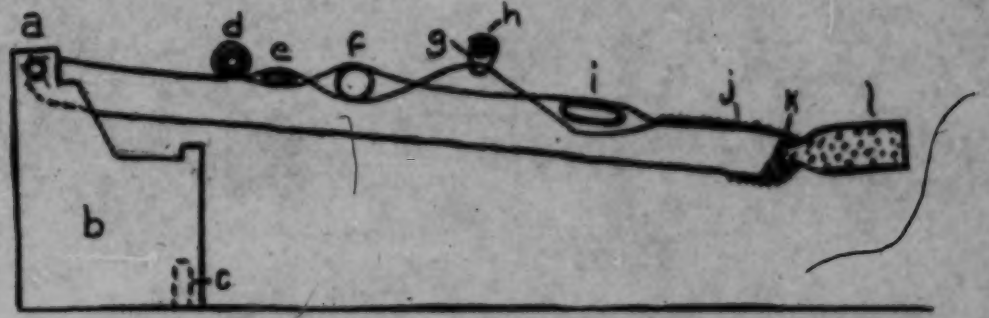
Woleaians
Ifalik

"Fig. 2. -Setting up the warp:

A, first and odd numbered turns
B, second and even-numbered turns."



"Fig. 3. -Diagram showing construction of loom:



A, warp beam; b, frame (wijalo); baseboard (pap), used as brace for weaver's feet; d, round laze rod (ulut); e, flat laze rod (tiwe); f, shed stick (tepang); g, leash; h, heddle rod (ngeng); i, sword (apop); j, finished fabric; k, cloth beam; l, belt (tali). "

1: Burrows--83I (1947-48) Woleaians 1-2
116, 227, 286, 171 Ifalik

"The kinds of fishing that require the largest number of men, and yield most of the large catches of fish, are done with nets. In one of the commonest and most productive methods, dip-nets are used for the final catch, but the fish are first herded together by what amounts to a movable weir. It is made of a long line of sennit rope and a number of green coconut leaves, which are split, and the halves tied along the line. Men wade out with it into shallow water, usually in the lagoon. They extend it to its full length, then sweep as large an area as it will cover by bringing the ends together. One end may be anchored, and the other brought around to meet it; but more often, within my observation, both ends were moved. The projecting coconut leaflets scare the fish, and drive them ahead of the line as it is pulled in and the circle narrowed. When the fish are enclosed in quite a small space, they are scooped up with dip-nets.

This technique, carried out on a small scale, is called sengango; on a larger scale, rop. Although it sometimes fails, it is the most reliable resource yet mentioned. When a good supply of fish is wanted for some special occasion, such as a feast on the completion of some public task, the kind of fishing tried is as often rop as any other.

Whether the word rop is a loan from English, or whether the resemblance to our 'rope' is a coincidence, I could not make out. The latter seems more likely. It is used only for the method of fishing, not for sennit rope in any other connection. This fishing technique is widespread--essentially the same as Hawaiian hukilau, for instance-- so it

is presumably ancient. A study of the distribution of the technique and the name would probably clear up this question."

1: Burrows--83K-83L (1947-48) Woleaians
116, 286, 462, 226 Ifalik

"Seines (äting) are among the most important of all fishing devices on Ifalik. Seine-making is men's work, nearly always carried on in the canoe-houses. Sennit cord of the common size called golgol is wound on a netting needle or shuttle (zäp) of a form widespread in the Pacific. [83L] Most of those on Ifalik are cut out of a piece of split bamboo, from 1 foot to 18 inches long and about 2 inches wide. At each end prongs extend from the sides and nearly meet in the middle, leaving only a narrow opening for the cord (Fig. 21). The meshes are kept equal in size by use of a gage (äf). It is a slab of wood like a stubby ruler, averaging perhaps 5 inches long, 2 inches wide and 1/4 inch thick. The mesh of the nets is about 4 inches.

The seines are made in sections 2 1/2 to 3 feet wide. The first row of loops is attached to a stick that acts as a spreader. This is suspended from one of the tie-beams of the canoe-house. Other rows of loops are added downward. The knot used is illustrated in the Damm report. Two sections are joined to give the complete seine a width of 5 or 6 feet.

A row of wooden floats is attached along what will be the upper side. Most of these are plain blocks or slabs, but some are carved in ornamental shapes. A crude representation of a fish is one of the commonest. The other side is weighted with coral sinkers, unworked."

1: Burrows--112 (1947-48) Woleaians
116, 286, 422, 462 Ifalik

"Cloths are often woven by the women for immediate wear, whether by the maker or some other member of the household. Clothing once worn is rather definitely individual property, as it is almost everywhere. How much sharing of it there is among women, or men, of the same household, or among close friends, like the proverbial college room-mates in our culture, I could not make sure. Such sharing is not conspicuous, and my impression is that it is not very common. A man often keeps a loin-cloth in the neighborhood canoe-house, for a change. I never heard of anyone else touching such a cloth.

An industrious weaver will accumulate a surplus. They are her property in the sense that she has 'first say' as to their disposal. She may wear any of them herself, or give one to whomever she chooses. She may offer one to a god, to be hung up in the men's house. If anyone in her household asks for one, or perceptibly needs one, she will feel an obligation to give it; though she still has some choice about which one to give. If a relative or neighbor dies, she will be obliged to give one or more cloths or sleeping mats as an expression of grief and an honor to the dead, to be wrapped about the body."

1: Burrows--120 (1947-48) Woleaians
116, 226, 476, 286 Ifalik

"A few public works concern the whole atoll. In these, kinship ties become irrelevant. Most conspicuous are the drives to round up a school of bonito in the lagoon. Everybody turns out, and everybody shares in the catch when there is one.

Another, but related, task of this kind was undertaken in October, 1947. One or more of the big seines kept in the canoe-house on Falālap had rotted beyond repair. This was a matter for the attention of the chiefs, as the nominal owners of these seines. They ordered the manufacture of a new seine for Falālap.

For some days thereafter men could be seen busy on sections of seine, not only in the canoe-house on Falālap but in the others, all the way to northernmost Falārlk. Now this seine was to be kept in Falālap, and used more often than not for district expeditions from which only the people of Falālap would benefit. Why should the men of other districts be called upon to help make it? In answer to this question, Tom replied that, in case of a bonito drive, the whole island takes part, and shares the benefit. So the making of these seines, which calls for a large expenditure of material and labor, is considered the task of the whole atoll. Like all such tasks, it involved reciprocal obligations. When it is Falārlk's turn to get a new seine, Falālap men will help. Incidentally, this undertaking required individual contributions, not only of labor, but of material, sennit cord, much of which had been made individually before this particular use of it was foreseen. Such cordage, we have noted, is regarded as individual property, though with the element of trusteeship involved in all individual ownership on Ifalik."

2: Damm et al. --43-44 (1909) 1938 Woleaians
116, 286 Ifaluk

Weaving.

The materials are made of fine banana fibers (wüis) or compact hibiscus fibers (gulifāo); occasionally they are dyed black or red. A wooden needle entwines artistic borders.

The loom (dăl) is fastened to two poles (wīsăl) which are stamped down into the ground, and then attached to the wall of the house or the roof; the similar system is used on Kusae. The girdle for the weaver is tied on the notched board. The weaver is seated on a plank (fáwa). The parts of the loom are called [AN: compare drawing 142]: [44]

Number in the drawing	English term	Ifaluk
1	warp and breast beams	băb
2	sword	gabŏb
3	heald rod	nŭn
4	separating stick	dĕba
5	cross staff	olŭd
6, 7		dib
	warp threads	ănudŏlu

Weaving (to weave is dŏdor) formerly played an important role as a household craft, but today this is not so popular on account of the introduction of the European calico. In olden days the material was bananas (ɣemies) and hibiscus fibers (gulivă). Materials woven of the former are costly and, naturally, are preferred to the crude hibiscus fabrics. The fibers are scraped with a stick (Krämer: bäüro) in order to make them supple. The weaving material is kept in round baskets (gabăăi, Hellwig: xabăes) of coconut leaf strips.

The fabrics are placed on a horizontal loom, which has the same bracing box as the one on Satowal, for example. [130] The members of the expedition give the following terms for the various parts of the loom:

Numbers in the drawing	Hambruch	Krämer
1. bracing box	ûijă	buijallo
2. foot	bothell e ûijă	
3. upper ledge of the box	thumall e ûijă	
4. warp beams	berappă	
upper		babanügun
lower		babaripälam
5. bamboo lease rod	tepaṅŏ	

	thin wood stick	ollotó
6.	sword	c hapob
7.	shuttle	tibua
8.	box girdle of coconut string (xoloxăle)	dăle

2: Damm et al. --169-170 (1909) 1938 **Woleaians**
116, 173, 286 **Faraulep**

As on all the Caroline Islands, there is little weaving being done today; this is very unfortunate, because the women had developed their skill to an astonishing level of craftsmanship. [170] According to the native legends, there were no woven mats in olden days; and people ran around naked. Then incest occurred at rather frequent intervals, because men could not tell their sisters, children and wives apart. So the god Lugulen told Aifáth to bring men a loom, so that they might weave mats, and be able to tell themselves apart. *

Hibiscus bast and banana fibers are woven, but the latter are preferred on account of their superior quality.

"* It seems that the various clans also had certain weaving patterns."

2: Damm et al. --170 (1909) 1938 Woleaians
116, 286 Faraulep

The weaving material is kept in a round basket (xápen), which is similar in form to the one on Aurepik. Plate 13 [VMM: See source] shows the structure of the loom, and Fig. 247 [VMM: See source] the form of the wooden frame. The various parts are called:

the front and back warp beam - páp
the sword - xabŏp
the heald rod - nŭn
the shuttle - thritŏp (it has the same form as the one used on Aurepik)
girdle of the bracing box - tádi.
box with warp beam - puijálf
decoration on the box in red and black - xâu iél iár
diagonal beam over the warp beam - nugŭd
beam which serves as a support for the feet - fafá.

3: Thilenius and Hellwig--260 (1909-10) 1927 Woleaians
286 Elato

Thickets of Hibiscus provide the textile fibers for mats and waistcloths.

4: Krämer--59-60
116, 226, 286

(1909) 1937

Woleaians-1·3
Lamotrek

Nets djauo, djrou.
Float--úgopẽs, sinker--faurem.

The nets are made in the usual manner (according to Hellwig) with the netting needle, djaf, which must have the width of the mesh metal ("his eye") which is held secure by the knot búgabug. The yarn is wound around the shuttle kadjap; the split ends of the shuttle are known as ewále or kadjap.

The netting needle is generally of arur wood, but the shuttle is of bamboo, buái, which comes from the west ('Yap).

The yarn, gologól, is made of the husk fibers of young coconuts, which must soak in water for three to four months before they may be treated with the fiber beater, the pelai or komang. Then they are twisted into thin cords, mut, on the thigh (or by a special mechanical device); [60] two or, more rarely, three or four mut constitute the gologól.

Made from coconut yarn.

garom	mesh is as thick as a pencil and is square; the net is approximately two meters long and one meter wide and is held by two men.
ugali vomei	the mesh is as thick as a finger (vómei--deep water)

ugalei mesh of the thickness of four fingers.
ieting (aating) mesh of the thickness of six fingers.
gal a net made in the Ifaluk manner. It is a net bag attached to three handle cords, by which it is hauled in. Into the netting, at the bottom, a live fish is placed. The diameter of the net is two to two and a half feet. For bait, ro and gidjegidj are used. The fish caught are mainly scarus species; often five to ten varying in length from a half to one foot are hauled in at a time.

swimmer above
uápes
sinker below
baurem

ū til (tin) is used for catching the small (5-8 centimeters long) til fish which resemble our sardine. gosi met a til is to be translated as "catching the eye of the til" and is the name of a song, which the women start singing on the fourth day after fishing has begun, and which ends with a general scream; for the first four days no til may be eaten, especially since at the start the returns are rather poor. til is eaten with its bones; the head is put into the mouth first; otherwise fishing will be unsuccessful. The net is a long sack held open by two parallel rods. A third stick lies across the two like a handle. Counts up to one billion (see Feis at the end) indicate the nature of catches of this fish.

ugalei (like garom above) serves as a net sack which comes handy when by means of rul lines--which are called rob here--a funnel is set up on the reef platform at low tide; through it the fish are driven into the net. The ugalei net is often laid out in a semi-circle. In place of a second net often a basket u le moróuel (see above) is added; in the

case of garom they are mainly modj, márafas, etc.

A frame net, djrou soiloile is shown on Plate 5a [VMM: see source].

The frame is called atil, the fork ekan, the wooden section underneath the lashing básebas, the lashing vövò, the mesh metál, the knot bugabug, the tips of the net fangál, and the handle kómásu.

Hellwig calls the fishing net djrauŏ, the front part of the frame gatille, and the back part viabále.

Hellwig: fishing net djrauŏ, frame atil.

Plate 5b [VMM: see source] is a net for catching the souls of Ikelur, which is called djrou i alus, because with it evil spirits may be caught that have been driven away.

A large fishing net was another specimen picked up.

4: Kramer--74 (1909) 1937 Woleaians
116, 286 Lamotrek

That weaving is very important on the island is indicated by the many ornamented looms, or looms of types that we have not observed on other islands of the Carolines (Figure 45h-1). [VMM: see source]. Their wooden frame work serves to receive the warp and as a foot rest for the women weavers. Figure 46 [VMM: see source]. Setting up of the (continuous) warp is done, as on Truk and Tobi and most of the other islands, on pegs that have previously been described. They are driven into the ground at certain distances from each other and the continuous warp thread is wound around them in a prescribed manner. As everywhere in the South Seas mats are woven from Hibiscus and banana fibers.

The Technique of Weaving
Winding the Warp

Pegs are called maiuel. For winding the continuous warp, five pegs are used which, here, as everywhere in the region of the South Seas, are driven into the ground at a certain distance from one another. I measured 4 1/2 hand spans from the first to the fifth peg (Figure 48).

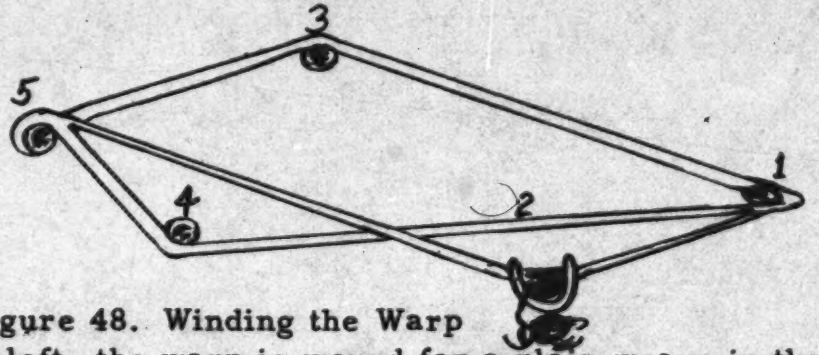


Figure 48. Winding the Warp

[80] Counted from right to left, the warp is wound for a plain weave in the normal manner so that the heddle threads are introduced at no. 2, no. 5 is the cross, no. 3 the cloth beam (transferred to the warp beam) and no. 4 the shedding stick.

The two sheds of the plain weave on the warp are prepared by a double tour. 1st half: the warp thread begins in front of 1 and runs in back of 2, in front of 4, and from behind

around 5; then it crosses and in back of 3 runs back to 1, 2nd half: in back of 2 (warp threads laid around it) and 4 and 5 and back to 3. These double tours always remain the same, with the one difference that the heddle threads hold the warp threads alternately right and left of peg 2.

Two double tours can be expressed in the following manner by numbers; only the peg which remains in front of the thread is mentioned. 1, 2, and 5 are always alike and therefore are not mentioned. Wound from right to left the system is:

2
4 L 2
2
4 2 L x

If the color of the thread is to be changed, for instance from white to black, then the old thread is cut immediately behind no. 1 and the black thread is knotted on at this point (x to the right of 2).

For the fine white uidj threads in the black stripe only one half double tour is needed; thus one winds 2 1/2 double tours in black, 1/2 in white uidj, and once more 2 1/2 black. In the finished textile, e.g. the striped mats of the men, white threads will appear in the black stripe.

In the women's mat described, first thin single threads in the black stripe alternate with decorative stitches; for this 2 white uidj threads are necessary and are wound in

one double tour. In order to produce this effect two more shed formations are necessary. They are not considered when the warp is wound, but are added later on when weaving has begun.

When the warp of the width of the mat to be has been wound around the pegs it is taken off by two women; they go about their job in the manner prescribed and very carefully transfer the warp to the loom and straighten it out. To straighten out the warp is known as gaporette. Two flat sticks and several thick fibers are woven in; they serve as shedding sticks and around them the warp threads are distributed and moved in such a fashion that they are finally arranged in the desired [81] width of the mat. Weaving is begun with a shed held open by the shedding stick and one produced by the heddle; both are maintained until the very finish of mats of plain weaves.

Then there are the gasuitiĕb mats with black decorative stitches. The sheds necessary to produce this pattern are formed after weaving the mat in a plain weave has progressed to about the width of a hand. The sword is sent through the shed of the heddle, most of the decorative threads of the warp (the black threads) are on top, whereas on the other side the black threads run under the sword and over the shedding stick that is moved back. A flat piece of bamboo, the gasuitiĕb is sent through the warp in back of the shedding stick in such a manner that it covers only the black threads that are meant to produce the decorative stitches (those that lie next to the white uidj threads) whereas all the others are over it. (Figure 49 [VMM: see source]). After the stick has

been inserted it is used in the next shed together with the shedding stick, so that the threads which it covers up cannot come to lie on top, but must remain underneath where they produce the black stitches on the lower side of the textile. The next weft in the heddle shed leaves them again underneath and it is not until one comes to the third shed that the stick is pushed back so that the threads may reappear. That means that they have been covered up three times and thus formed the stitches on the back side of the mat.

Manner of treading:* shedding stick with gasuitiĕb
heddles
shedding stick
heddles
shedding stick with gasuitiĕb, etc.

In this manner weaving is continued until almost at the end, at a hand's width from it, one changes back to the plain weave used at the beginning. The final product is a mat with loose stitches on one side. The wrong side becomes the right side of the mat. It has three shed formations. If the mat is meant to look the same on both sides, a second heddle thread is added [82] which holds the same black threads as the former and lifts

*A technical expression taken from the plain weave loom; it denotes the sequence of shed formations.

them together with the heddles so that the decorative stitches are also brought out on the right side of the mat.

Treading method: shedding stick with gasuitieb
heddles
shedding stick
heddles with 2 heddles
shedding stick
heddles
shedding stick with gasuitieb, etc.

In this manner loose stitches result on both sides, and the threads which otherwise remain underneath because they belong to the shed are lifted so that for three turns they remain uncovered by the weft.

4; Krämer--79-82 (1909) 1937 Woleaians
286 Elato

[VMM: For a discussion of the technique of weaving, see 4: Krämer 79-82.]

Hellwig shows a forked netting frame, kasäb; gajab; open ends ĕwali.
Hellwig: netting pin, jäf.

knots, búgabug; meshes, métal; completed seine, ading; to place in the water by fathoms, kalligilŏgi; the upper line of the float is called tanuabess; the float; úabess is made of actocarpus wood and has a sinker of coral stone which is called váurem. [247]

h. Weaving.

(Cf. photos 17 and 20) [VMM: see source].

Figure 114 is the drawing of a woman weaving, made from a photo [VMM: see source].

Photo 20 [VMM: see source]shows the identity of the mat with that of Lamotrek. This means that on Oleai, too, there exist three-striped mats with bands across and four-striped mats. The ornaments naturally vary locally. The designs are put in in the course of the weaving and with the weaving needles, dji dab, made from bone, dji, of the turtle or other fish. Figure 115a-c a. Hellwig: cil i daob "bone pattern"; fish bones, daoo rare. Length 17 centimeters.
b. Hellwig: druiitob; head, semel; point, tawol; wood, kaini. Length 27 centimeters.
Hellwig: cil däb, test bone cil le wong.
Krämer shows a weaving needle of wood that drifted ashore.
Born: weaving frame, pap; belting, talletoi; sword, gopop of jengi wood.
Krämer: mür, black pumice stone for dying yarn.

4: Krämer--246-247 (1909) 1937 Woleaians-2
116, 286 Woleai

Hellwig: pumice stone with which old iron parts are scraped. The rust is put into salt water together with crushed kid leaves. In this liquid banana and hibiscus fibers are dyed black.

A bunch of hibiscus fibers, dallivörsik gulivä. Mosquito netting, márup.

28: Spiro--37-38 (1947-48) 1949 Woleaians
116, 476, 286 Ifalik

"This concern for the people of another district, which is expressed in this kind of cooperative labor, is in some cases enjoined by the chiefs. For example the island of Falalap required additional seins. Now a sein is usually about sixty feet long and about nine feet wide, and its construction, is a long and arduous job, requiring a huge quantity of rope. The Falalap chiefs ordered their men to make seins, and the [38] Felerik men, at the order of their chiefs, also made seins for Falalap, with their own rope though they would receive no direct benefit from this work."

28: Spiro--42 [3] (1947-48) 1949 Woleaians
116, 462, 291, 286 Ifalik

"The women weave their skirts and loin-cloths on a true loom. The fabric of which these clothes are made is the bark of the hibiscus or banana tree, which is stripped into long threads. These threads are allowed to dry in the sun, and are then dyed in natural dyes, made by immersing certain kinds of coral into water, creating a chemical reaction, so that the water assumes the color desired, and in turn dyes the thread. Young girls are taught to strip the bark into thread, and to tie the thread together, and in their early teens they are already weaving. But the job is an arduous one, even the most skillful women requiring a minimum of two weeks to complete a skirt, if she does nothing else but weave."

28: Spiro--80 [3] (1947-48) 1949 Woleaians
116, 291, 286 Ifalik

"To be noted finally, are the women's skirts. These are woven on a true loom, though the origin of the loom is unknown, as far as I know. The threads are colored by natural dyes, coral being immersed in water, and the natural color of the coral dissolving in the water to form the dyes. The basic pattern of the skirts is the same, alternating bands of two basic colors."

41: Bates & Abbott N-5 (1953) 1958
OR21 Woleai OR21
Ifaluk

Polynesian cultures, had almost endless ways of catching fish. Individuals or small groups fished with spears or with hook and line. A method that appealed to me particularly was to attach the hook and line to a kite, which was sailed from a canoe in the lagoon: thus combining the pleasures of fishing with those of kite-flying (one of the numerous instances where I couldn't decide whether a particular operation should be called "work" or "play"). There were also a variety of ways of trapping fish, with traps ranging from the large, permanent stone weirs built along the lagoon shore, down through various types of wattle traps, to improvised affairs of plaited coconut leaf sometimes set by the women in the shallows—the only fishing operation of the women, aside from collecting crabs, shellfish and the like. Women, in fact, were subject to various sorts of taboos in relation to fishing, and sex was strictly suppressed during a prolonged fishing operation.

There were various ways of catching special fish, like tuna, bonito and flying fish, when these appeared, but I didn't get to see any of these operations. Later in the summer, however, Don and I did spend a very active day trying to get a complete photographic record of a lagoon seining operation—the kind of fishing called yating.

The Ifalukians had an immense supply of seines—great piles stored in each of the canoe houses. The accumulation of seines and of rope seemed a direct consequence of the almost compulsive male habit of making sennit twine. Whenever a group of men were sitting around gossiping, or helping us gather information, or quietly watching the horizon, some of them would pull handfuls of fluffy leached and pounded coconut fibers out of their purses, and start twisting them into twine. This process, like knitting with the women of the West, did not interfere with either conversation or thought; and since it went on constantly, the twine output was considerable. The sennit twine had a great many different uses, but much of it ended woven into seines.

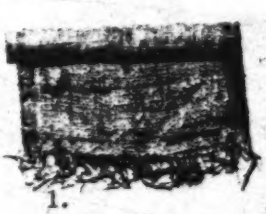
In the case of the particular yating operation that we photographed, the morning started with groups of men shouldering lengths of seine and carrying them down from the canoe houses to load them into canoes beached on the lagoon shore. The canoes took off in orderly procession, each dumping its seine in turn and connecting with the next until there must have been nearly a mile of seine forming a great

6: Müller--196 E-5 (1909-1910) 1917 OR22 Yap OR22
Woleai OR21
Truk OR19
Ulithi OR20

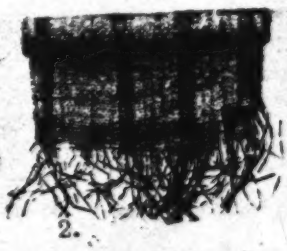
/Between pp. 114 and 115./

Plate 32

Y
286
531
184



1.



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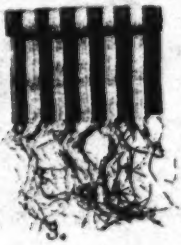

3.

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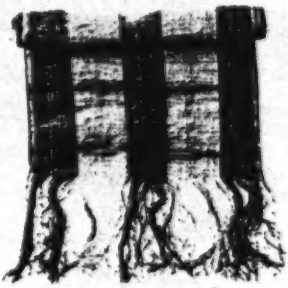

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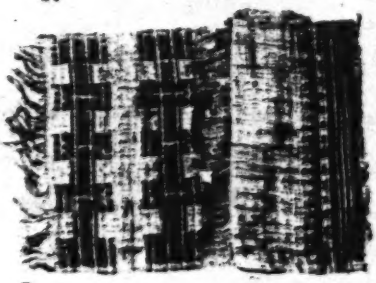

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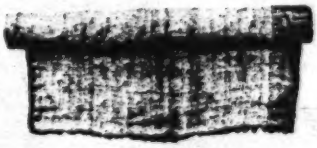
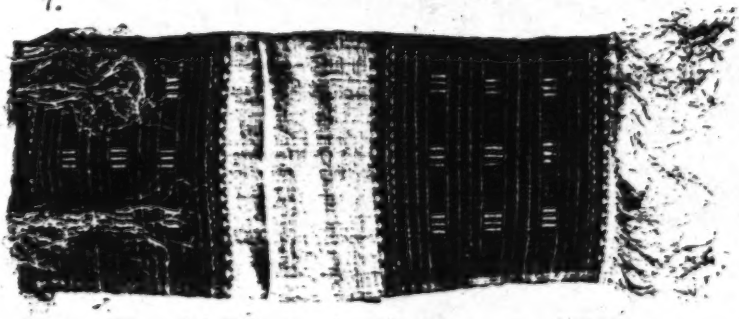


8.



9.

1. Old weaving, fāgă̆ĭl. Village of Māvŭ́, 102: 41 cm. Mü. Coll. 189.
2. Old weaving, fāgă̆ĭl. Village of Māvŭ́, 116: 43 cm. id. 308.
3. Weaving vāgĭ́. Village of Gă̆tšălaḷu. 132. 5:25 cm., id. 55.

(cont.)

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/Captions for Pl. 32 cont./

4. Weaving from Mogĕmŏg. 134:37 cm., id. 194.
5. Weaving from Gătšălaju or the central Carolines, 125 cm., id. 53.
6. Mat from Fĕlŭg (Ifaluk), 150:51 cm., id. 162.
7. Old Lūĕtš weaving. Village of Lūĕtš, 44.5: 126.5 cm., id. 188.

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8. Mat from Truk, 205:54.5 cm., id. 193.
9. Mat from Ănănăj (Oleai), 129:35 cm., id. 39, 1/10 actual size.

/115 cont./

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10. ĭlŏŏ: bamboo tube around which the whole warp runs, corresponding to the Yap vŏtšavŏts.
11. tăpăn: the bamboo tube separating the two primary warp-layers, corresponding to the tărăn.
12. vālŏnŏn and ńŏń: the lifter of the lower primary warp-layer, with its spiral thread. On the Mŏgĕmŏg loom this arrangement is doubled; the second raises individual threads of the other primary warp-layer, so that here another, but not equivalent shed is formed.
13. ŋĭv or ŋiŋ: little bamboo stick that divides this warp-layer in half.
14. ŋiv or ŋiŋ: four little sticks at the beginning of the weaving, corresponding to the two "mĭt."

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The arrangement of the warp is also different and more complicated, although the woman doing the weaving contents herself with four sticks (Pl. 30, No. 2).[1] The separation of the warp-layers is done by the stick to the right of the woman, around the outer half of which the spiral thread is drawn. Despite the fact that the Yap people can observe this method every day, they have not imported it.

Y [177] 286 436 462 184

Mat-money Weaving. A little remains to be added about the technique of weaving the mat-money, which is done only

[see page 188.--Analyst]